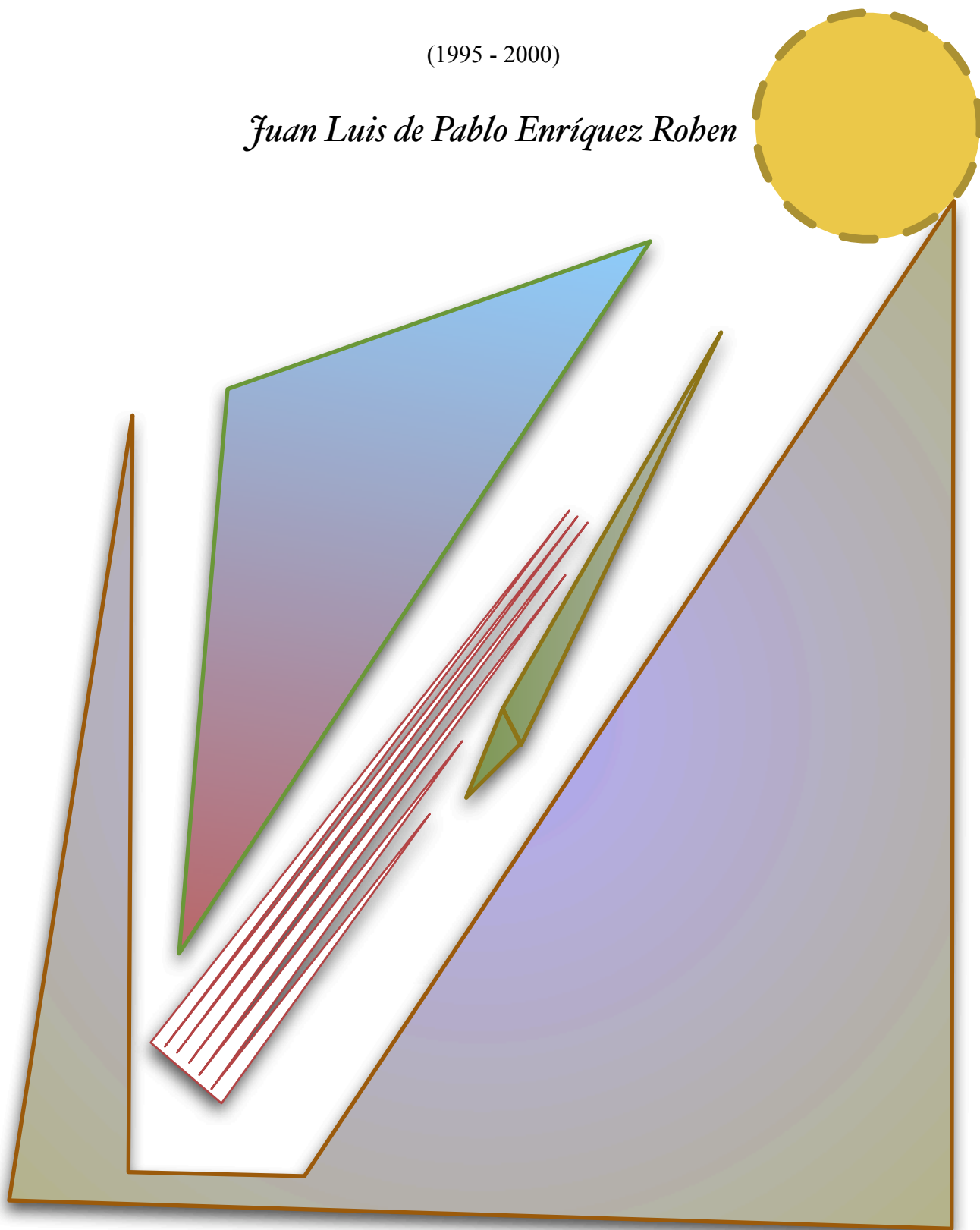


*Doce estudios para piano*  
*Segunda colección de piezas para piano solo*

(1995 - 2000)

*Juan Luis de Pablo Enríquez Rohen*



*Doce estudios para piano*  
*Segunda colección de piezas para piano solo*

<i>Little piano Jam</i> -----	(1995)
<i>Whole Grain's Suite</i> -----	(1995)
<i>Twelve Monkeys</i> -----	(1995)
<i>Canon in E Little Minor Flat</i> -----	(1995)
<i>Little Chorale Composition</i> -----	(1995)
<i>Metamorfosis</i> -----	(1998)
<i>Microbucle en mi</i> -----	(1998)
<i>Un Otoño en Primavera</i> -----	(1999)
<i>Fanfarria neoclásica</i> -----	(1999)
<i>Hildegard's Reading Studies</i> -----	(1999)
<i>Angelical Continuity</i> -----	(1999)
<i>Spring Timber Time Studies</i> -----	(1999 - 2000)

El presente volumen engloba mi segunda colección de piezas para piano solo escritas entre los años de 1995 y 2000. De estos estudios los primeros cinco fueron compuestos en la Universidad de Trinity dentro de las clases de contrapunto y Siglo XX de mi maestro, Dr. Timothy Kramer. Los siguientes fueron compuestos en Laredo durante dos breves estancias en esa ciudad, cuando inicié una maestría en literatura española en *Texas A&M International University* y cuando impartí una clase de música en la primaria *Salvador García Elementary School*. En todos estos estudios he abordado diferentes técnicas de composición. Ojalá que los disfrutes tanto como los he disfrutado yo. Firma, tu amigo, el autor.

The present volume consists of my second collection of solo piano pieces written between 1995 and the year 2000. The first five of these were composed at Trinity University during my Counterpoint and Twentieth Century Music classes under the guidance of my teacher, Dr. Timothy Kramer. The rest of these studies were composed in Laredo during two brief stays at that city, when I started a Master degree in Spanish Literature at Texas A&M International University and during a teaching post at Salvador García Elementary School. In all of these I have used different composition techniques. I sincerely hope that you like them as much as I have. Signs, your friend, the author.

# *Little Piano Jam*

Juan Luis de Pablo Enríquez Rohen  
(1995)

Allegro (♩ = 120)

*Pianoforte* *mf*

4

7

10

13

16

*f*

19

*mf*

22

25

28

31

34

37

*mp*

41

*f*

44

47

*f*

50

53

# WHOLE GRAIN'S SUITE

Juan Luis dePablo Enríquez Rohen  
(1995)

♩ = 110 *Danzando*

*Pianoforte*

*mf*

♩ = 90 *meno mosso*

4

*mp*

7

*f*

*8va*

*Red.*

10

*ritard*

*marcato e accel*

*p* *>* *pp*

13  $\bullet = 110$  *Danzando*

*f*

16 *mf*

*mf*

19 *ritard*

*ritard*

22 *molto ritard*

*f* *molto ritard* *fff*

# TWELVE MONKEYS

Juan Luis de Pablo Enríquez Rohen  
(1995)

*Tempo Bannana*

Piano

*mf*

*ritenuto*

*f*

3 *a tempo*

*mf*

*p*

5

*f*

7

*f*

9 T2

*mf*

*ritenuto*

*f*

repeat twelve times



## Canon in e little minor flat

Juan Luis de Pablo Enríquez Rohen

(1995)

**Allegro** (♩ = 120)

Pianoforte *mp*

4

7

10

13

16

19

22

25

## Little Chorale composition

Juan Luis de Pablo Enríquez Rohen

(1995)

*Pianoforte*

Measures 1-2 of the piece. The key signature is two sharps (F# and C#), and the time signature is 3/4. Measure 1 has a whole rest in both staves. Measure 2 begins with a forte (*f*) dynamic. The right hand plays a dotted quarter note F#4, followed by an eighth note G#4, and then a quarter note A4. The left hand plays a dotted quarter note F#3, followed by an eighth note G#3, and then a quarter note A3.

Measures 3-5. Measure 3 starts with a triplet of eighth notes in the right hand: F#4, G#4, and A4. The left hand plays a dotted quarter note F#3, followed by an eighth note G#3, and then a quarter note A3. Measure 4 continues the triplet in the right hand with B4 and C#5, and the left hand plays a dotted quarter note G#3, followed by an eighth note A3, and then a quarter note B3. Measure 5 begins with a crescendo (*cresc.*) and a fortissimo (*sfz*) dynamic. The right hand plays a dotted quarter note B4, followed by an eighth note C#5, and then a quarter note D5. The left hand plays a dotted quarter note A3, followed by an eighth note B3, and then a quarter note C#4.

Measures 6-8. Measure 6 starts with a quarter note F#4 in the right hand, followed by an eighth note G#4, and then a quarter note A4. The left hand plays a dotted quarter note F#3, followed by an eighth note G#3, and then a quarter note A3. Measure 7 continues with a quarter note B4 in the right hand, followed by an eighth note C#5, and then a quarter note D5. The left hand plays a dotted quarter note G#3, followed by an eighth note A3, and then a quarter note B3. Measure 8 begins with a quarter note C#5 in the right hand, followed by an eighth note D5, and then a quarter note E5. The left hand plays a dotted quarter note A3, followed by an eighth note B3, and then a quarter note C#4.

Measures 9-10. Measure 9 starts with a fortissimo (*ffff*) dynamic. The right hand plays a dotted quarter note F#4, followed by an eighth note G#4, and then a quarter note A4. The left hand plays a dotted quarter note F#3, followed by an eighth note G#3, and then a quarter note A3. Measure 10 begins with a forte (*f*) dynamic and a trill (*tr*) in the right hand. The right hand plays a dotted quarter note F#4, followed by an eighth note G#4, and then a quarter note A4. The left hand plays a dotted quarter note F#3, followed by an eighth note G#3, and then a quarter note A3.

# Metamorfosis

An observation on Miguel de Cervantes' alquemical plan

Juan Luis de Pablo Enríquez Rohen

*Tempo di andante rubato espressivo*

*Dinamics on your discretion*

1998

Pianoforte

Ped. \*

9

15

19

Could return to D.C.

23

\* Each of the five systems could be repeated as many times as desired

# Microbucle en mi

Juan Luis de Pablo Enríquez Rohen

(1998)

Presto giocoso (♩ = 176)

*Pianoforte*

First system of musical notation for 'Microbucle en mi'. It features a grand staff with a treble and bass clef. The treble staff has a key signature of one sharp (F#) and a time signature of 2/4. The bass staff has a key signature of one sharp (F#) and a time signature of 2/4. The music consists of eighth notes and quarter notes, with a repeat sign at the end of the first measure.

3

Second system of musical notation for 'Microbucle en mi'. It features a grand staff with a treble and bass clef. The treble staff has a key signature of one sharp (F#) and a time signature of 2/4. The bass staff has a key signature of one sharp (F#) and a time signature of 2/4. The music consists of eighth notes and quarter notes, with a repeat sign at the end of the first measure.

5

Third system of musical notation for 'Microbucle en mi'. It features a grand staff with a treble and bass clef. The treble staff has a key signature of one sharp (F#) and a time signature of 2/4. The bass staff has a key signature of one sharp (F#) and a time signature of 2/4. The music consists of eighth notes and quarter notes, with a repeat sign at the end of the first measure.

7

Fourth system of musical notation for 'Microbucle en mi'. It features a grand staff with a treble and bass clef. The treble staff has a key signature of one sharp (F#) and a time signature of 2/4. The bass staff has a key signature of one sharp (F#) and a time signature of 2/4. The music consists of eighth notes and quarter notes, with a repeat sign at the end of the first measure.

9

Fifth system of musical notation for 'Microbucle en mi'. It features a grand staff with a treble and bass clef. The treble staff has a key signature of one sharp (F#) and a time signature of 2/4. The bass staff has a key signature of one sharp (F#) and a time signature of 2/4. The music consists of eighth notes and quarter notes, with a repeat sign at the end of the first measure.

11

Exercise 11, measures 1-2. The piece is in G major (one sharp). The right hand plays a continuous eighth-note pattern: G4 (marked with an 'x'), A4, B4, C5, D5, E5, F#5, G5. The left hand plays a continuous eighth-note pattern: G3, A3, B3, C4, D4, E4, F#4, G4. Both hands end with a repeat sign.

13

Exercise 13, measures 1-2. The right hand plays a continuous eighth-note pattern: G4 (marked with an 'x'), A4, B4, C5, D5, E5, F#5, G5. The left hand plays a continuous eighth-note pattern: G3, A3, B3, C4, D4, E4, F#4, G4. Both hands end with a repeat sign.

15

Exercise 15, measures 1-2. The right hand plays a continuous eighth-note pattern: G4 (marked with an 'x'), A4, B4, C5, D5, E5, F#5, G5. The left hand plays a continuous eighth-note pattern: G3, A3, B3, C4, D4, E4, F#4, G4. Both hands end with a repeat sign.

17

Exercise 17, measures 1-2. The right hand plays a continuous eighth-note pattern: G4, A4, B4, C5, D5, E5, F#5, G5. The left hand plays a continuous eighth-note pattern: G3, A3, B3, C4, D4, E4, F#4, G4. Both hands end with a repeat sign.

19

Exercise 19, measures 1-2. The right hand plays a continuous eighth-note pattern: G4, A4, B4, C5, D5, E5, F#5, G5. The left hand plays a continuous eighth-note pattern: G3, A3, B3, C4, D4, E4, F#4, G4. Both hands end with a repeat sign.

8vb - - -

## *Un Otoño en Primavera*

Juan Luis de Pablo Enríquez Rohen

(1999)

*Largo e molto delicato* (♩ = 50)

Pianoforte

*mf*

3

3

3

6

*mp*

6

9

9

12

*mf*

12

15

18

*mp*

20

*mf*

22

*mp*

25

*mf*



28 *poco meno mosso*

*mp* *mf*

31

34

37

40 *a tempo primo*

*mf*

43



46 *poco meno mosso*

*mp*




50

*mf* *p*



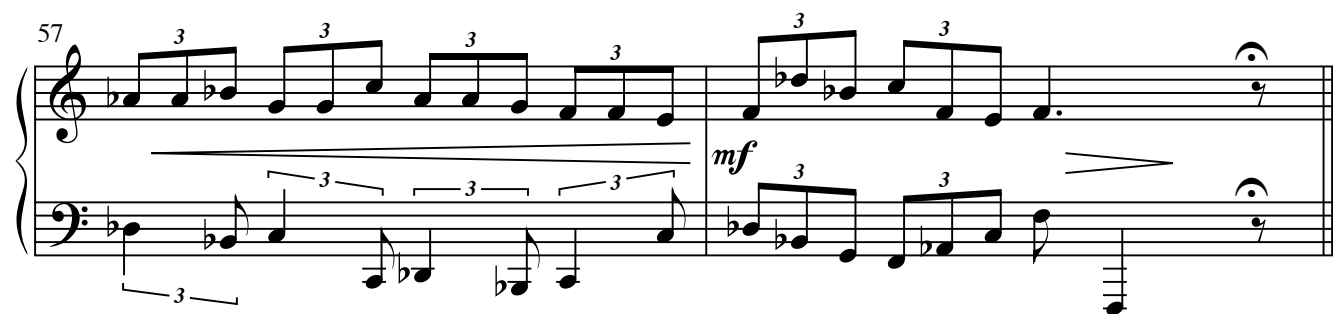
55 *a tempo primo*

*mp*



57

*mf*



## *Fanfarria neoclásica*

Juan Luis de Pablo Enríquez Rohen

(1999)

*Lúdico* (♩ = 120)

Pianoforte

*mf*

*Poco pedale*

3

5

*f*

7

9

11

Measures 11 and 12. Measure 11 features a treble clef with a half note G4 and a quarter note A4, both with accents. The bass clef has a half note G3. Measure 12 features a treble clef with a half note G4 and a quarter note A4, both with accents. The bass clef has a half note G3. The key signature has two flats (Bb, Eb).

13

Measures 13 and 14. Measure 13 features a treble clef with a half note G4 and a quarter note A4, both with accents. The bass clef has a half note G3. Measure 14 features a treble clef with a half note G4 and a quarter note A4, both with accents. The bass clef has a half note G3. The key signature has two flats (Bb, Eb).

15

Measures 15 and 16. Measure 15 features a treble clef with a half note G4 and a quarter note A4, both with accents. The bass clef has a half note G3. Measure 16 features a treble clef with a half note G4 and a quarter note A4, both with accents. The bass clef has a half note G3. The key signature has two flats (Bb, Eb).

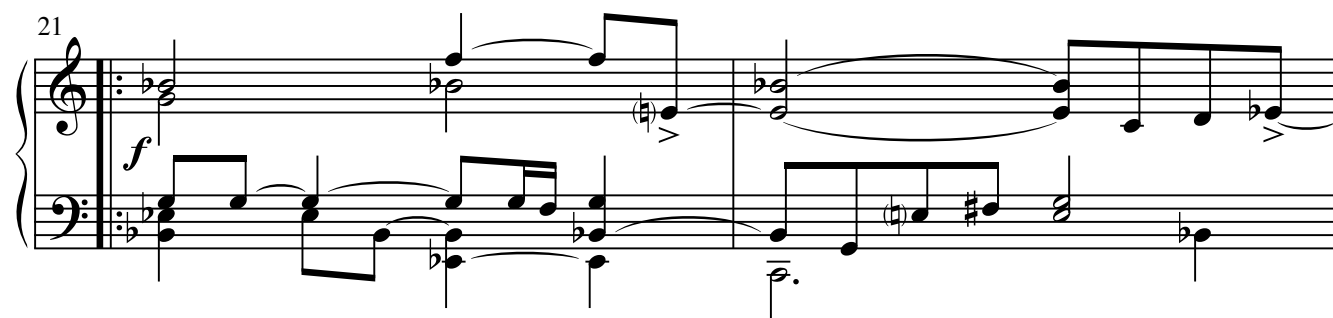
17

Measures 17 and 18. Measure 17 features a treble clef with a half note G4 and a quarter note A4, both with accents. The bass clef has a half note G3. Measure 18 features a treble clef with a half note G4 and a quarter note A4, both with accents. The bass clef has a half note G3. The key signature has two flats (Bb, Eb).

19

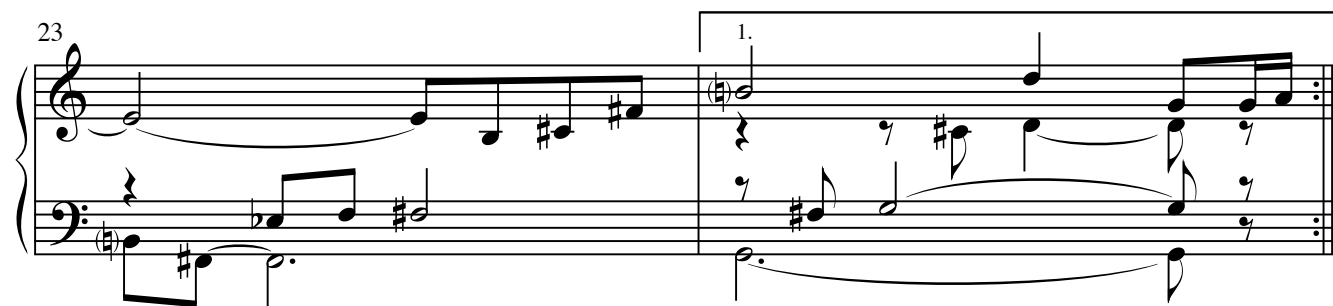
Measures 19 and 20. Measure 19 features a treble clef with a half note G4 and a quarter note A4, both with accents. The bass clef has a half note G3. Measure 20 features a treble clef with a half note G4 and a quarter note A4, both with accents. The bass clef has a half note G3. The key signature has two flats (Bb, Eb).

21



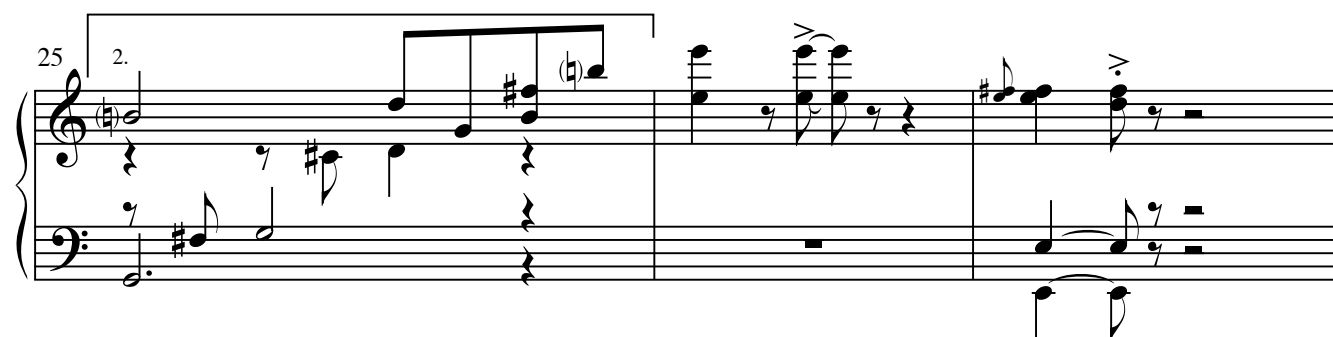
23

1.



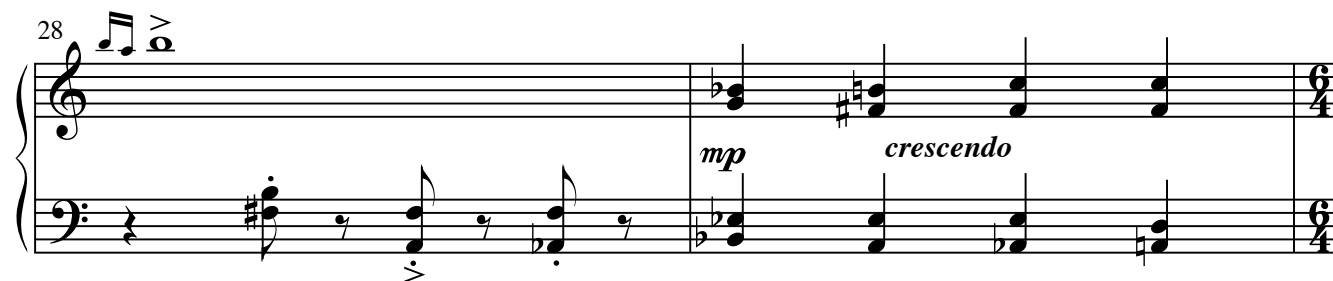
25

2.



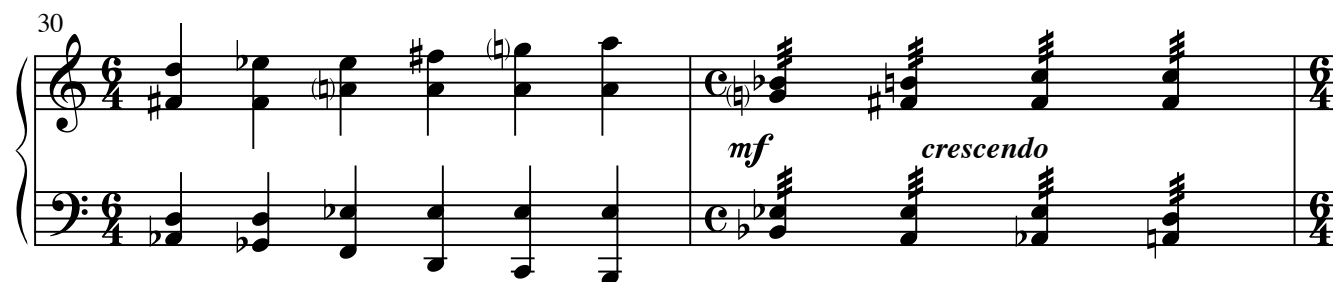
28

*mp* *crescendo*



30

*mf* *crescendo*



32

Measures 32-33: Treble and bass staves. Measure 32 features a series of chords in the right hand and single notes in the left hand. Measure 33 has a forte (*f*) dynamic, with a melodic line in the right hand and a single note in the left hand.

34

Measures 34-35: Treble and bass staves. Measure 34 has a mezzo-forte (*mf*) dynamic. Measure 35 has a forte (*f*) dynamic, with a melodic line in the right hand and a single note in the left hand.

36

Measures 36-37: Treble and bass staves. Measure 36 has a melodic line in the right hand and a single note in the left hand. Measure 37 has a melodic line in the right hand and a single note in the left hand.

38

Measures 38-39: Treble and bass staves. Measure 38 has a mezzo-forte (*mf*) dynamic. Measure 39 has a forte (*f*) dynamic, with a melodic line in the right hand and a single note in the left hand.

40

Measures 40-41: Treble and bass staves. Measure 40 has a melodic line in the right hand and a single note in the left hand. Measure 41 has a fortissimo (*ff*) dynamic, with a melodic line in the right hand and a single note in the left hand.

*Hildegard's reading studies*

Juan Luis de Pablo Enríquez Rohen  
(1999)

**Lento ma contemplativo** (♩ = 52)

Pianoforte

*Senza pedale*

4

6

9

12

16

*più cantabile*

8vb

19 *accelerando*

*p subito* *mp* *mf* *ff*

22

25

28 *poco rallentando* , *a tempo*

*p subito* *pp* \*

31 *poco meno mosso*

*mp* *mf*

34 *a tempo* *poco rallentando* ,

*p* *mp* *mf*

8vb

8vb

8vb

8vb

8vb

8vb



37 *a tempo*

40

43

46 *Brillante ma morendo*

49

52 *poco rallentando*

24 - Doce estudios para piano

# Angelical Continuity

*pianoforte*

Temas  
Contratemas  
Variaciones de temas  
Variaciones de contratemas  
Final con técnica extendida

Juan Luis de Pablo Enríquez Rohen

1999

# Angelical Continuity

*Juan Luis de Pablo Enríquez Roben*  
(1999)

pianoforte

*Sos.*

relatively fast

*p*

*mp*

*mf*

TI

CT I

26 - Doce estudios para piano

Angelical Continuity

V t I

*mp*

V ct I

*mp*

V t iii

*f*

T II

*mp* *mf* *f* *mf*

CT II

*f* *mf* *f* *mf*

V t iv

*mp* *mf* *f* *mf*

**T III**

*ff*

**V ct i**

**CT III**

The musical score is presented in three systems. The first system, labeled 'T III', consists of a piano part (bass staff) and a treble part (treble staff). The piano part begins with a forte (*ff*) dynamic and features a series of chords and melodic fragments, some of which are circled with dashed lines. The treble part contains a melodic line with various intervals and a final measure marked with an accent (>). The second system, labeled 'V ct i', shows a vocal part with a melodic line in the treble staff and a bass staff. The third system, labeled 'CT III', shows a piano part with a melodic line in the bass staff and a treble staff. The score includes various musical notations such as treble and bass staves, clefs, key signatures, and dynamics.

Angelical Continuity

Doce estudios para piano - 29

V t I

mp mf p f

Detailed description: This block contains the first five measures of the 'V t I' part. The music is written for a single staff with a grand staff bracket. The key signature has one sharp (F#). Measure 1 starts with a mezzo-piano (mp) dynamic and features a dotted quarter note F#4, an eighth note G#4, and a quarter note A4, all beamed together. A dashed slur connects the first two notes. Measure 2 has a mezzo-forte (mf) dynamic and a dotted quarter note Bb4. Measure 3 has a piano (p) dynamic and a dotted quarter note C#5. Measure 4 has a forte (f) dynamic and a dotted quarter note D5. Measure 5 has a forte (f) dynamic and a dotted quarter note E5. The bass staff contains a continuous pattern of eighth notes: F#3, G#3, A3, B3, C4, D4, E4, F#4, G#4, A4, B4, C5, D5, E5, F#5, G#5, A5, B5, C6, D6, E6, F#6, G#6, A6, B6, C7, D7, E7, F#7, G#7, A7, B7, C8, D8, E8, F#8, G#8, A8, B8, C9, D9, E9, F#9, G#9, A9, B9, C10, D10, E10, F#10, G#10, A10, B10, C11, D11, E11, F#11, G#11, A11, B11, C12, D12, E12, F#12, G#12, A12, B12, C13, D13, E13, F#13, G#13, A13, B13, C14, D14, E14, F#14, G#14, A14, B14, C15, D15, E15, F#15, G#15, A15, B15, C16, D16, E16, F#16, G#16, A16, B16, C17, D17, E17, F#17, G#17, A17, B17, C18, D18, E18, F#18, G#18, A18, B18, C19, D19, E19, F#19, G#19, A19, B19, C20, D20, E20, F#20, G#20, A20, B20, C21, D21, E21, F#21, G#21, A21, B21, C22, D22, E22, F#22, G#22, A22, B22, C23, D23, E23, F#23, G#23, A23, B23, C24, D24, E24, F#24, G#24, A24, B24, C25, D25, E25, F#25, G#25, A25, B25, C26, D26, E26, F#26, G#26, A26, B26, C27, D27, E27, F#27, G#27, A27, B27, C28, D28, E28, F#28, G#28, A28, B28, C29, D29, E29, F#29, G#29, A29, B29, C30, D30, E30, F#30, G#30, A30, B30, C31, D31, E31, F#31, G#31, A31, B31, C32, D32, E32, F#32, G#32, A32, B32, C33, D33, E33, F#33, G#33, A33, B33, C34, D34, E34, F#34, G#34, A34, B34, C35, D35, E35, F#35, G#35, A35, B35, C36, D36, E36, F#36, G#36, A36, B36, C37, D37, E37, F#37, G#37, A37, B37, C38, D38, E38, F#38, G#38, A38, B38, C39, D39, E39, F#39, G#39, A39, B39, C40, D40, E40, F#40, G#40, A40, B40, C41, D41, E41, F#41, G#41, A41, B41, C42, D42, E42, F#42, G#42, A42, B42, C43, D43, E43, F#43, G#43, A43, B43, C44, D44, E44, F#44, G#44, A44, B44, C45, D45, E45, F#45, G#45, A45, B45, C46, D46, E46, F#46, G#46, A46, B46, C47, D47, E47, F#47, G#47, A47, B47, C48, D48, E48, F#48, G#48, A48, B48, C49, D49, E49, F#49, G#49, A49, B49, C50, D50, E50, F#50, G#50, A50, B50, C51, D51, E51, F#51, G#51, A51, B51, C52, D52, E52, F#52, G#52, A52, B52, C53, D53, E53, F#53, G#53, A53, B53, C54, D54, E54, F#54, G#54, A54, B54, C55, D55, E55, F#55, G#55, A55, B55, C56, D56, E56, F#56, G#56, A56, B56, C57, D57, E57, F#57, G#57, A57, B57, C58, D58, E58, F#58, G#58, A58, B58, C59, D59, E59, F#59, G#59, A59, B59, C60, D60, E60, F#60, G#60, A60, B60, C61, D61, E61, F#61, G#61, A61, B61, C62, D62, E62, F#62, G#62, A62, B62, C63, D63, E63, F#63, G#63, A63, B63, C64, D64, E64, F#64, G#64, A64, B64, C65, D65, E65, F#65, G#65, A65, B65, C66, D66, E66, F#66, G#66, A66, B66, C67, D67, E67, F#67, G#67, A67, B67, C68, D68, E68, F#68, G#68, A68, B68, C69, D69, E69, F#69, G#69, A69, B69, C70, D70, E70, F#70, G#70, A70, B70, C71, D71, E71, F#71, G#71, A71, B71, C72, D72, E72, F#72, G#72, A72, B72, C73, D73, E73, F#73, G#73, A73, B73, C74, D74, E74, F#74, G#74, A74, B74, C75, D75, E75, F#75, G#75, A75, B75, C76, D76, E76, F#76, G#76, A76, B76, C77, D77, E77, F#77, G#77, A77, B77, C78, D78, E78, F#78, G#78, A78, B78, C79, D79, E79, F#79, G#79, A79, B79, C80, D80, E80, F#80, G#80, A80, B80, C81, D81, E81, F#81, G#81, A81, B81, C82, D82, E82, F#82, G#82, A82, B82, C83, D83, E83, F#83, G#83, A83, B83, 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**V t III**

**V ct i**

**V ct III**



T IV

CT IV

V ct II & F

Mute string with finger (close to bridge)

Da Capo  
(as many times as desired)

# Spring Timber Time Studies

## I- Spring

Juan Luis de Pablo Enríquez Rohen

(1999 - 2000)

*Pianoforte*  
w/Sos. Ped.

(Set always unaudible)

8vb  
Sos. Ped.

*Andante marcato* (♩ = 66)

(Let harmonics ring)

1 1 3

*f*

2 2 2

3 4

1 3

5 4 3 4

*p* *mf*

5 1 3

7 4 2

*p* *f*

3

9 *accelerando*

11 *a tempo*

13

15

18 *poco rallentando*

\* Place your finger slightly on the string and strike the key to produce an opaque percussive sound and a harmonic.

'finger mute' on string \*



## II- Timber

21 *Sos. Ped.*

Left hand: (5, 4, 3 on g, a, b) (2 on d & e) (1 on g & a)

Right hand: (1 on b) (2 on d & e) (3, 4, 5, on g, a, b)

***Marcato ma libero***

(Let harmonics ring)

22 *f*

25 *mp*

28 *f*

31 *p subito* L.V.

(Hold half note)

(allow framed partials to resonate)

## III- Time

34 *Sos. Ped.*

*Martellato* (♩ = 69)

35 *f*

38 *8va* *8vb*

40 *8vb* *8vb*

43 *mp* *f* *8vb*

46

8vb

49

8vb

52

(Hold key)

*p*

8vb

55

*f*

8vb

58

8va

8va

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## IV- Studies of Timber on Spring Time

75

*Sos. Ped.*

8vb

76 *Misterioso*

*Furioso* (♩ = 90)

*f*

79

83

*ff*

*f*

8vb

86

*ff*

*resonance*

(allow framed partials to resonate)

3